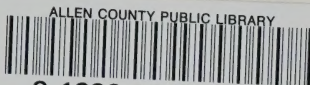








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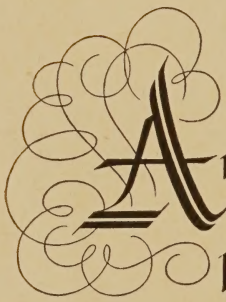
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nd the children of Israel...  
kept the dedication of the  
house of God with joy...

*Book of Esdras vi: 16*



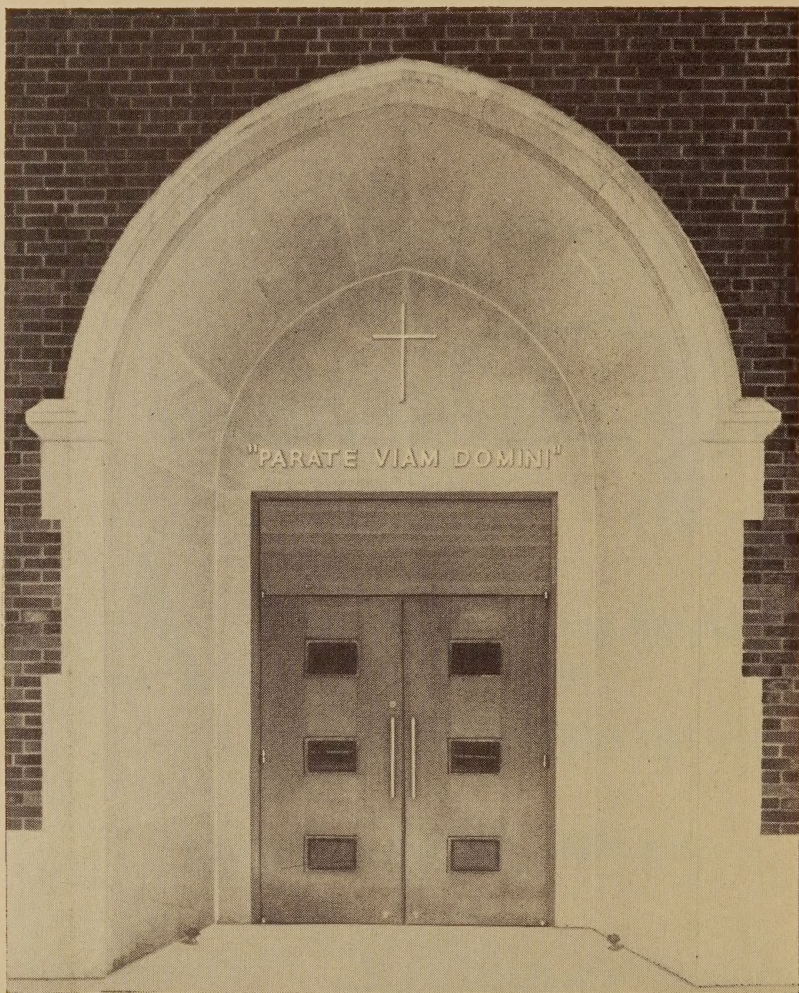
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Saint John the Baptist Church  
Fort Wayne, Indiana

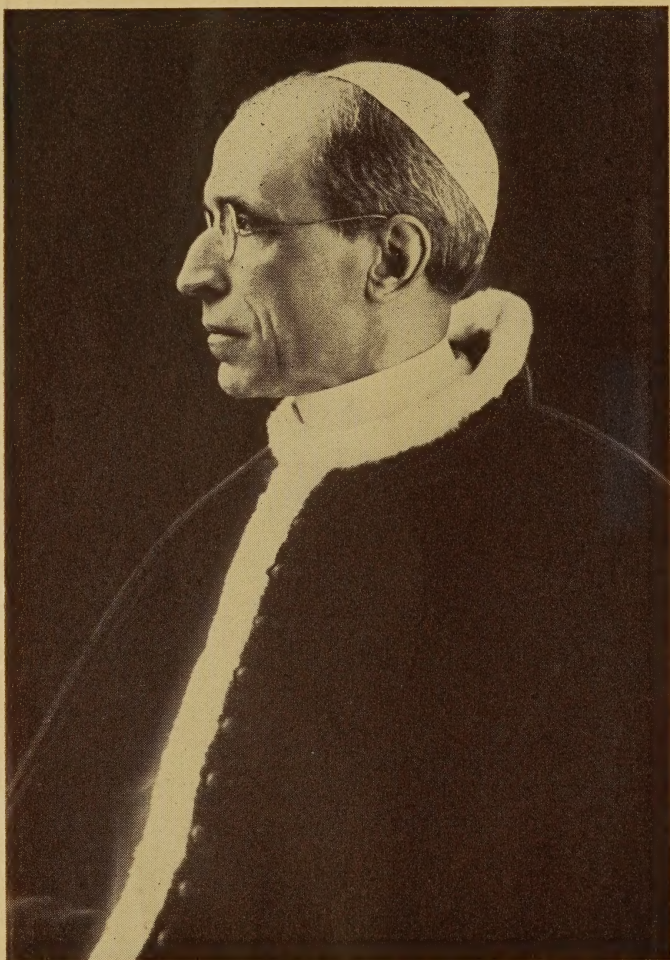
Patronal Feast - June 24, 1955

and Silver Jubilee  
Dedication of the Original Church  
October 19, 1930



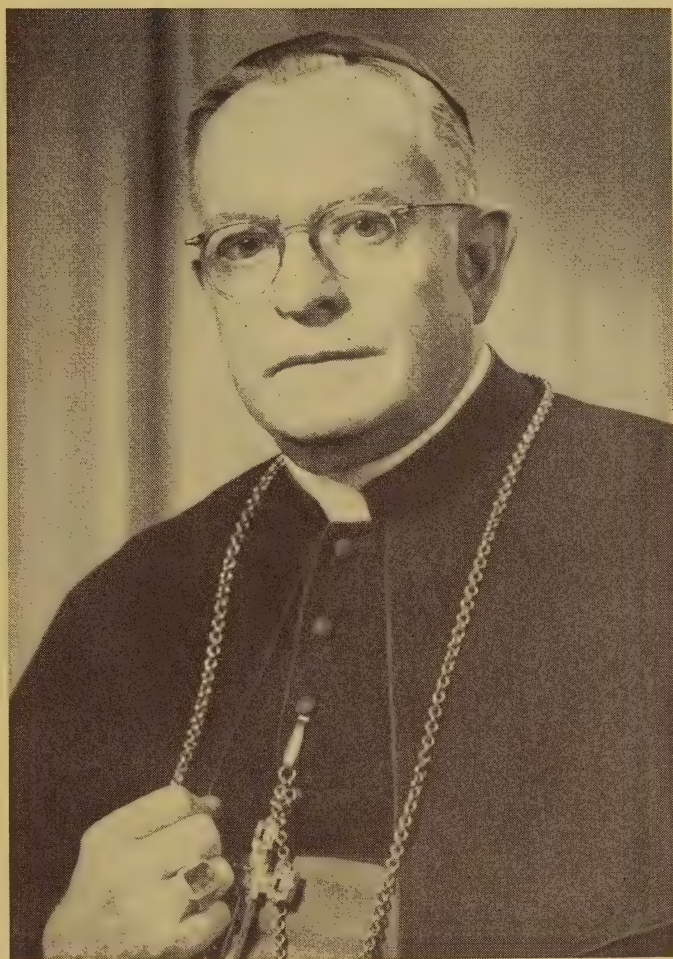






**Our Holy Father, POPE PIUS XII**





**MOST REV. JOHN FRANCIS NOLL, D.D.,**  
**Archbishop — Bishop of Fort Wayne**



**REV. S. JOACHIM RYDER**

**Founder, First Pastor**



## Present Pastor and Assistants



**Most Reverend  
Leo A. Pursley, D.D.**



**Rev. James J. O'Connor, M.A.**



**Rev. Victor J. Ranly, C.P.P.S.**



**Rev. Robert J. Hammond**

# *Historical Sketch*

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ALL events of any importance in the history of St. John the Baptist Parish are known to the older members, particularly the charter members, whose ranks have been reduced inevitably by death and by change of residence during the past twenty-five years. Those who are still here may be interested in reviewing a familiar page from the past, while many others more recently registered may wish to know something of the circumstances under which the parish was founded and the stages by which it has advanced to the present day. Here, briefly, is the story for those who care to read it.

On August 14, 1929, the Rev. S. Joachim Ryder was appointed the first pastor. Within the established boundaries of the parish he found two hundred and two families with one hundred and thirty-one children of school age. Both figures are four times as large today. A residence at 4610 South Wayne Avenue was bought to serve as a rectory. Located a block from the parish property it was occupied by Father Ryder on December 25, 1929. A combination church and school building on the corner of Fairfield Avenue and Pasadena Drive was begun on January 29, 1930 and dedicated on October 19 of the same year. Many will remember this period of widespread unemployment, of desperate economic depression. Interest rates were high and incomes were low, if not entirely lacking. Only the most self-sacrificing efforts of a zealous pastor and a loyal congregation enabled the parish to carry its financial burden in these early years.

In 1938 the Rev. Matthew J. Lange was assigned to help Father Ryder in his increasingly heavy work. In May of 1939 the



lay board met with the pastor to consider plans for a new convent. Up to that time the Sisters of Providence, in charge of the school, had been living in two class rooms on the upper floor. It was agreed also at this meeting that a new rectory was needed. The convent was completed in 1940 but the rectory project was deferred for lack of funds to a more favorable time.

On Christmas eve, 1941, as the faithful were assembling for the Midnight Mass, word came from the hospital that Father Ryder, ill for some three months, had died. This is the proper occasion to renew our tribute of praise and thanks to him for the substantial contribution which only the founder of a parish can make to its progress, not merely in terms of stone and steel, which must sometime pass away, but to the everlasting values of the spirit. Father Ryder was succeeded on February 4, 1942 by the present pastor.

It was plain at this time that the parish had one immediate objective—to pay off the debt. The hope of doing so seemed assured by all the factors involved. Few realized, however, that before the end of 1946 the parish would be entirely free of debt and a building fund under way. In 1949 the present rectory at 4525 Arlington Avenue was built, the convent was considerably enlarged and adjacent real estate was purchased and improved to provide playground and parking space. The total cost of these projects was all but written off by the end of 1951 when the necessity of drafting plans for the new church forced us back into the “red.”

The next and last stage of building was begun on August 25, 1952 when ground was broken for the new church at Fairfield Avenue and Sherwood Terrace, the last remaining plot of ground available on the parish property. It was thought at first that only the basement would be finished and used as a church until the “old” church in the school building could be converted entirely into urgently needed class rooms. This plan was later given up as impractical and dangerous. During the summer of 1953 a spacious

stairway was added to the rear of the school to insure greater safety and convenience for teachers and pupils. On September 8, of the same year, the masonry work on the superstructure of the new church was started. The corner-stone was blessed on November 22, 1953. It was planned, of course, that immediately upon occupancy of the new church the "old" one which served the parish for a quarter of a century and to which many had become attached, would be converted into class rooms, so that the parish would have for the first time a school building devoted entirely to school purposes. The final chapter of this brief sketch brings us up to the dedication of the new church on June 24, 1955, Feast of our Glorious Patron. The story will need no further telling until another milestone shall have been reached and most of us who are now on the scene will be elsewhere—in this world or the next.

Since the call of God to "come up higher" in His service is always a mark of His special favor and a source of blessing and inspiration to both clergy and laity, I have included in this booklet photographs of the "boys and girls" of the parish who have heeded that call. We cannot lay claim to all of these vocations. For that reason I have indicated in each case the parish from which the candidate entered upon the religious life, though the families are now members of this parish.

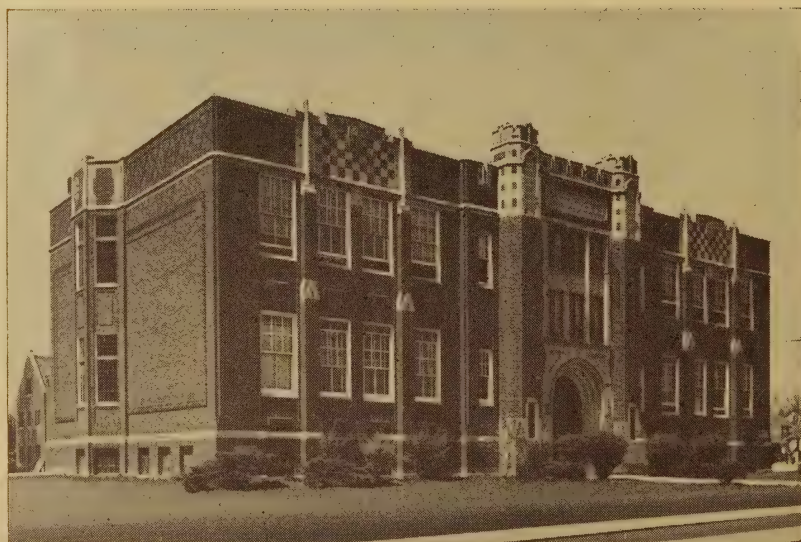
There has been no mention here of receipts and expenditures, of costs and payments. This is not a financial statement. Such facts and figures could not be avoided if we were writing a full account of our young and growing parish in which almost continuous physical expansion has been necessary. We regard such things for what they are—simply as necessary means to much higher ends. It will suffice to say that, with few exceptions, our parishioners are devoted Catholics who know their duty and do it. Some, in particular, have been so generous and helpful that I cannot adequately thank them. To all who supported our latest project and to all who engaged in the actual construction of the new church, I am sincerely grateful.



I am mindful, however, that some obligations cannot be so easily met, that no amount of time, money and effort can satisfy them. Conscious of our sins and shortcomings we can only try to be worthy of the many and great blessings of God in which we have all shared during the past twenty-five years. Now, more than ever, it must be our prayer that St. John the Baptist Parish will stand for many generations to come as a center of Divine Life, radiating its light and warmth and energy to every soul within its borders, giving strength to family ties, inspiring vocations to the service of God, building up its little portion of the Kingdom of Christ on earth so that it may one day be part of His Church Triumphant.

YOUR PASTOR

*Note: The comments on the architecture of the new church which appear in this booklet were prepared by Mr. Harry J. Humbrecht. The descriptive and explanatory notes on the Windows and the Great Crucifix were written by Monsignor Michael Andrew Chapman whose counsel, throughout the whole period of planning and building, has been invaluable.*





**THE NEW CHURCH**

**THE SISTERS CONVENT**

**THE PARISH SCHOOL**

**THE PARISH RECTORY**





**Rev. Matthew J. Lange**



**Rev. Timothy F. Doody**

## Former Assistants



**Rev. Paul E. Foster**



**Rev. Lawrence A. Gollner**



**Rev. Eugene Camalli,  
O.F.M.Conv.**



# *The Great Crucifix*

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DOMINATING the artistic and liturgical ensemble of the new church, the Great Crucifix stands out against its background of red marble with startling and compelling effect. The figure, eight feet tall, in white Pietrasanta marble, is so perfectly proportioned, in relation to its surroundings, that it appears to be life-size. The work of the noted Italian sculptor Armando Battelli, its deeply devotional character is too evident to need comment here. The chief claim upon our notice is the fact that this is one of the first examples to be seen in the United States, of that form of artistic representation of the Crucifixion which will undoubtedly become prevalent, and which artists everywhere are taking more and more into consideration in their paintings and sculptures, for the variations from the so-called "traditional" figure, small in themselves but most important, are based on the data made available to archaeologists, as well as artists, by the modern and scientific study of the Holy Shroud of Turin.

Venerated from the earliest years of the Christian Era, this great relic was little known, and less understood, until in 1898 it was photographed, and it was found that the image on the linen was actually a negative which, in dark-room processing, showed a positive image on the photographic film, thus giving to the world a striking picture of the dead Christ, a "true portrait" preserved through the centuries, albeit by natural means, from the study of which certain facts connected with the sufferings and death of Jesus are scientifically demonstrable.

The Holy Shroud, in which the body of Christ was enveloped while it lay in the Holy Sepulchre, was not a winding sheet wrapped around the figure, but a long strip of linen upon which the Body rested, and which was folded over the Head and laid

down along the Body, perhaps tied in place by tapes, but probably just left as it fell into place, since it was the purpose of the friends of our Lord to return after the Sabbath and perform the regular anointings and "embalming" of the Jewish burial ritual. This Shroud was found by St. Peter and St. John, in the Empty Tomb on Easter morning, and it was seen to bear stains outlining the figure it had covered, detailed markings, in blood and sweat stains, which modern scientific study have proven to be such, and not, as some would claim, an ancient painting.

Pope Pius XI is on record as saying, on a solemn occasion, that the Holy Shroud of Turin is "something more sacred than anything else—certainly not a human work—certainly not made by human hands." His Holiness referred to the markings upon the Shroud, which are definitely those left by a Body which had been scourged, crowned with thorns, crucified and pierced by a lance, indeed which must be identified as having been none other than Our Lord and Saviour Jesus Christ.

For the most part, the portrait thus brought before our eyes is the same sacred image we have always been accustomed to seeing in art, which supports the tradition handed down from antiquity. But certain deviations from what had been taken for granted, made evident by the scientific study of the Shroud, make it necessary for present day and future painters and sculptors to modify their portrayal to bring it into line with historical facts now certainly established. The differences are not too startling. They have to do principally with the Sacred Wounds in the Hands and Feet of the Crucified, and the form of the Crown of Thorns. We have been accustomed to think of the Crucified as hung up on the Cross by nails which pierced the palms of the hands. A little consideration would have shown us that if this had been so the Sacred Body would have torn loose very early in the Three Hours' Agony, even though supported, as many archeological authorities maintain, by the "saddle and foot rest." But the marks of the Wounds, clearly visible on the Shroud, show that the nails were



driven through the bony part of the wrists, while one long nail transfixed the Feet, the left over the right.

The data of the Shroud also show that the Crown of Thorns was not the wreath we are accustomed to see in pictures and crucifixes, but rather a sort of cap, covering the whole top of the Sacred Head, fastened on the brow by the band customarily worn by Jews and Arabs, then as now, to secure the "kaftan." This explains the great Relic of the Crown of Thorns preserved in Paris, long a puzzle to students. Also it should be noted that we have one of the actual nails of the Crucifixion in the Church of the Holy Cross in Rome, so that collateral evidence strengthens the data of the Shroud.

All these details are shown in the Great Crucifix. And the artist has followed the portrait discernible in the positive image derived from the negative on the Shroud, so we can safely claim that we have here an excellent and authentic portrait. The moment of Death is represented, when Our Lord had cried "Father, into Thy Hands I commend my Spirit" and just before He bowed His Head and yielded up his Soul. So there is no mark of the spear upon the Sacred Body; that Wound was inflicted after death.

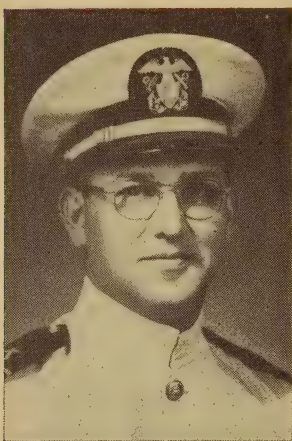
Both archeologically and artistically we have here a masterpiece, destined to become famous and to be reproduced again and again.

*Editor's Note: The composition of the Figure of Christ Crucified, described above, was based upon a plasticine model fashioned by Monsignor Chapman, photographs of which were used by the sculptor in executing this unique image.*







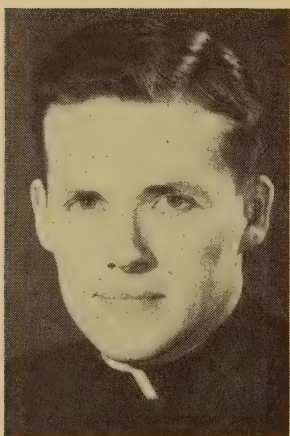


**Lt. Chaplain  
Elmer F. Ernst, C.P.P.S.,  
U. S. N.**

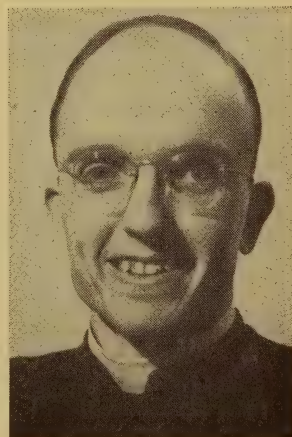


**Rev. Lanny Blomberg,  
O.F.M. Cap.**

## **Priests and Brother of the Parish**



**Rev. William L. Peil**



**Bro. Eugene Hambrock,  
O.S.C.**



# *The Church Windows*

## *and their symbolism*

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WINDOWS in churches serve a twofold purpose: the utilitarian, for more or less illumination of the interior, and the decorative or devotional in the display of the figures of saintly personages and symbols of the Faith. As Bishop Pursley wrote, in the Dedication Booklet of the original church in 1930, while assistant at St. Patrick's Church, Fort Wayne, "The use of these symbols dates from the time of the catacombs. They increased in number and variety as the centuries passed, showing the poetic genius of the Church for giving outward form and expression to her faith in an effort to impress its truth the more readily and deeply upon our minds. A brief explanation of each symbol and figure is offered here in the hope that those who worship in the new church may be led to reflect upon the great truths so aptly represented."

In designing the windows an effort has been made to use as many as possible of the symbols displayed in the panes of the old church, but many more have been added. Bishop Pursley's exposition of some of the symbols which have been repeated is given here, supplemented by explanations of those added. The whole galaxy of symbolism has been "selected and arranged in such a way as to provide a complete summary of the Christian Faith, the promise of the Old Law and the fulfillment of the New."

The unique architectural scheme of the new church with its modern lighting places a minimum of accent on the utilitarian function of the windows. In accordance with the severe simplicity

of the design, the openings, narrow and tall, have been filled with a toned background, upon which figures and symbols appear in bold outlines, giving the effect of drawings upon ancient parchment. The figures are "stylized" to the point where they appear more as symbols than as pictures. There is a hint of ancient Byzantine and Early Gothic in the drawing and they are intended to provoke thought rather than to delight the eye. The absence of the customary richness of color is made up for in the wealth of symbolic stimuli, which is not so elaborate as to need extended explanation; the thought "leaps to the eye" and thence, it is hoped, to the mind.

Starting at the front of the church and looking at the Gospel Side, *St. Peter*, the Prince of the Apostles and the First Pope, carries the traditional keys "emblematic of the power of binding and loosing which Christ gave to St. Peter and his successors in the office of Chief Pastor of the Church. 'To thee I will give the Keys of the Kingdom of Heaven.' In a wider sense this symbol applies also to the retaining and forgiving of sins, which all Priests exercise in the Tribunal of Penance." And, it may be added, in this Ministry of Reconciliation the whole scheme of Salvation is epitomized. The Cross and Crown, in the upper panel of the window, is a very familiar symbol, as the phrase, "no Cross, no Crown" is known to all. The reversed Cross in the lower panel, reminds us that St. Peter asked that he be crucified "upside down" in his great humility feeling himself unworthy to suffer martyrdom in the same fashion as the Lord Whom he had thrice denied.

Turn, now, to the window directly across the church, honoring *St. Paul*, the great Missionary and Apostle to the Gentiles, among whom most of us are numbered. Above, the palms of Victory symbolize the faith that endures even unto death. "They suggest to the Catholic the ultimate triumph of the Church, but more particularly the personal reward that a lifetime of faith and good works will merit for him in eternity. No one has used this figure more happily than St. Paul, in words that express the



deep and abiding hope of every true Christian in the face of approaching death. 'I have fought a good fight, I have finished my course, I have kept the Faith.'” St. Paul’s martyrdom was by the sword; he holds one in his hand. Below the Book of the Epistles tells of his many letters, preserved in the New Testament, portions of which are read to us in Holy Mass practically every Sunday of the year.

At the left, again, the second window displays *St. Mary Magdalene*, Patroness of Penitents. She holds the skull, emblem of mortality, and her “alabaster vase” appears below. Above, the unmarked Feet of Christ tell how she anointed them with precious spikenard, washing them with her repentant tears and drying them with her hair.

Directly opposite, her sister *Martha* is seen, herself the symbol of the housewife, busy with much serving. The beehive above is obvious, as are the broom and kettle below. Our Lord Himself commended her homely diligence. In honoring her we also extol the virtues of her counterpart in our own homes, ministering to the creature comforts for the greater glory of God. Bishop Pursley’s commentary on the symbol of the beehive is noteworthy. It “is one of the Old Testament types of the Blessed Virgin. This rather strange figure is characteristic of Hebrew poetry, especially that most lyric of all the books of the Bible, the Canticle of Canticles. The symbol is richly significant of the virtues of the Mother of God, Spouse of the Holy Ghost. By extracting, as it were, the essence of all the flowers of virtue, Mary’s life has the purity and fragrance of honey. ‘Thy lips, my spouse, are as a dripping honeycomb: honey and milk are under thy lips.’”

The third window at the left represents *St. Leo the Great*, Patron of the present pastor. He is arrayed in the Papal Tiara and his right hand grasps the staff of his office as Supreme Shepherd of the Flock of Christ. The Scroll, above, is his emblem as one of the “Fathers of the Church” whose writings are so large a part of the literary and theological treasures of Christendom. The symbol below combines the Cross, Anchor and Heart, long recognized as representing the Three Theological Virtues of Faith, Hope and Charity. Of these Bishop Pursley said, in the original Dedication

Booklet, that they "direct all our actions to God and thus form the basis of Christian life. The Cross is the universal sign of faith in Christ because it is the instrument through which Christ wrought our salvation. The Anchor is a very ancient emblem of Hope. Life is often compared to a voyage of many perils. As the anchor was the chief reliance of mariners in time of danger, so Hope brings peace and security to the soul in time of trial. The Heart, which is considered as being the seat of the affections, symbolizes our love of God and fellow men."

Across the nave, the figure of *St. Michael Archangel* (whose invocation is so familiar to us in the Prayers after Low Mass) is the sole representative of the Angels in the decorative-devotional scheme of the church. And well may he epitomize the angelic hosts, Defender, as he is, of the Universal Church. The Scales, in the panel above, refer to the tradition that it is he who weighs the good deeds of souls in the Judgment. The wings of flame, below, recall the text of the Psalm (103:4): "Who makest thy angels spirits, and thy ministers a burning fire." The Flaming Sword, his traditional attribute, takes on new significance to us moderns, since the Pope's proclamation of St. Michael as the celestial patron of X-ray and Radium therapy.

*St. Matthew* occupies the fourth place on the left. Under the Star of David, signifying his place as the Evangelist of and to the Jews, his apocalyptical symbol of the winged cherub hovers at his feet. The two Books below represent the Law and the Gospel. The Four Evangelists are grouped midway down the nave of the church to remind us of their importance as recorders of the Life of Christ, in Whom our religion centers.

Directly across the church *St. Luke* stands, with his winged ox below a portrait of the Blessed Virgin which St. Luke, Physician and Artist, is supposed to have painted and which is preserved in the Basilica of St. Mary Major in Rome. The two vials below remind us that he was "the Beloved Physician" who was the friend of St. Paul, though he was not himself an Apostle.



*St. Mark*, next on the left, is symbolized by the familiar winged lion. Above, the Greek letters Alpha and Omega are, as Bishop Pursley writes, "a scriptural symbol of God the Father, the First Person of the Trinity. He is the First and the Last, that is, the Beginning and the End of all things. From Him we come and to Him we return." The Descending Dove in the lower panel refers to the vision of the Holy Spirit descending upon our Lord at His Baptism, the account of which is given in the first chapter of *St. Mark's Gospel*.

Opposite, under the well-known "Chi Rho" monogram (the first two letters of the title "Christ" in Greek) *St. John* stands with his Eagle, his eyes fixed upon the apocalyptic visions of his last book, which is also the last book of the Bible. The Chalice with the snake emerging has reference to one of his legendary miracles in which he fulfilled the promise of Christ "If you drink any deadly thing, it shall not hurt you." The Symbols of all Four Evangelists are taken from the Vision of Ezechiel, repeated in the Apocalypse.

*St. Theresa*, the Little Flower, comes next, fittingly, since she so perfectly exemplified the teachings of the Gospels. Above, the Rose is emblematic of her promise to spend her heaven sending roses upon the earth. Below is displayed the Arms of the Carmelite Order, which she entered at an early age.

Across from her *St. Frances Xavier (Mother) Cabrini*, so especially our own Saint, displays the Crown and Palm, the explanation of which has already been given. The arms of her Community are shown below. Her Relics are enshrined in New York City, and her long labors in Chicago are still a fresh memory in the minds of American Catholics. It may be of interest to some to know that, early in the present century, Mother Cabrini, with a Sister companion, soliciting funds for her magnificent works of charity, spent two nights in the home of Bishop Pursley's parents.

*St. Pius X*, one of the most recently canonized, of whom this window is one of the first to be incorporated into an American church, is shown next. Peculiarly the Pope of the Blessed Sacrament, he spread the Communion Table for the little children and

urged their elders to approach it "frequently, even daily." The symbol of the Blessed Eucharist glows above him. He is pictured wearing the Papal Tiara, his right hand raised to confer the Pontifical Blessing. His Coat of Arms is blazoned below.

*St. Joachim*, Father of the Blessed Virgin Mary, faces him across the nave. Patron of the Founder of the Parish, his heroic self-denial and suffering for souls is depicted in the Pie Pelicane above. The pelican is traditionally, though unscientifically, supposed to nurture its young with its own blood. He holds two moneybags, a reference to his generosity in giving away all that he had, and not, as some older parishioners might imagine, to good Father Ryder's necessary and constant pleas for money in the difficult early years of the Parish! The stars below are not stars at all, but what are called in heraldry "mulletts" which represent the spurs of a knight, (Rider).

Last, but by no means least, two female Saints round out our "Company of the Blessed." *St. Catherine of Siena* (left) in her Dominican habit, the Arms of her Order below, shows the Stigmata she was privileged to receive as a reward for her devotion to the Sufferings of Christ. The Crown of Roses above replaces the one of thorns she was accustomed to wear, both literally and figuratively, during her lifetime.

*St. Maria Goretti*, who suffered injuries which resulted in her death, defending her chastity, stands under the monogram "A.M.—Ave Maria. Hail Mary." This is another of the symbols carried over from the old church, and with the Lily of Purity below may well serve to remind the girls and young women of the Parish of the priceless treasure of Chastity which her prayers may help them to preserve.

Above the main entrance of the church three windows are entirely filled with the heraldic Coats of Arms of (center) *Pope Pius XII* now gloriously reigning: at the right in the position of honor, *Archbishop Noll*, and on the other side *Bishop Pursley*. In the windows on the sides of the tower the Old Testament is sum-



marized by the figure of *Moses*, with the Tablets of the Ten Commandments, and *Melchisedech*, precursor of our Eucharistic Lord, bearing Bread and Wine, "types and shadows" of the "good things to come."

Returning to the front of the church, the small windows adjacent to the side altars are without figure-work, but they present an interesting series of symbols. Those near the Blessed Virgin Altar are representations of Titles of our Lady taken from her Litany. *Tower of Ivory—Mystical Rose—Gate of Heaven—Ark of the Covenant*. On St. Joseph's side we see the *Carpenter's Square*—the *Lily* (his staff is said to have blossomed when he was chosen to be the husband of Mary). The *Ten Commandments* remind us of the highest compliment paid to any man in Holy Scripture—"he was a just man." And the *Tree of Jesse* marks his royal lineage from the progenitor of the House of David, the royal family of Israel.

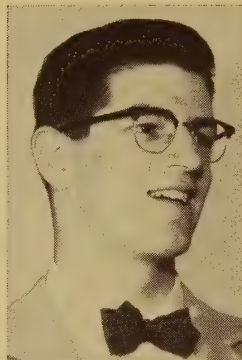
The symbols in the small windows of the two shrines in the back of the church are equally simple and easy to understand. The *Sorrowful Mother* is flanked by her monogram above a chapel of the Rosary, and the Immaculate Heart, pierced by a sword in fulfillment of the Prophecy of Simeon, "A sword shall pierce thine own heart also."

The *Sacred Heart* "Burning Furnace of Charity" is at one side of the other shrine, beyond which is shown the "Lamb, slain from the foundation of the world" upon the Book of the Last Judgment, which only He can open. When He does this, may it be as our Savior, not our Judge.

\* \* \* \*



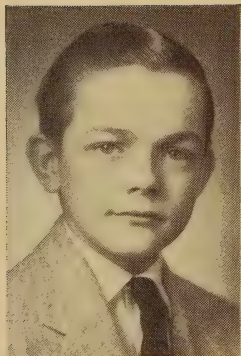
**Paul V. Robb, S.J.**



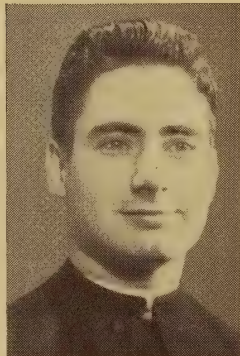
**Henry Mascotte**



**John J. Ward, S.J.**



**Daniel M. McNeill,  
C.S.C.**



**Frater David G.  
Suelzer, O.S.C.**



**John N. Suelzer**

## **Our Parish Seminarians**



# Notes on the Architecture of the new church

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THE planning of the new St. John the Baptist Church placed two major problems before the Architects. The first was the uncompromising square shape of the available ground. In order to provide the necessary seating capacity, this space had to be completely utilized. To erect a building, with a ground plan of a nearly equilateral square, and yet not give the impression of a square auditorium, required considerable study. A nave under a central high roof with low roofed side aisles in the traditional manner, was plainly out of the question. Also the height must not be greater than the width or lack of proportion would ruin the effect. How this problem was solved will be immediately apparent. One does not see the building as a cube, either inside or out. Instead, it has the illusion of length.

The second major problem was the exterior treatment. It was necessary to consider the buildings already in existence, and plan a church exterior which would harmonize. Unfortunately, the design of the other buildings on the property was of a style which has little religious significance. The school building which stands beside the new church is identified as Tudor English. While it was widely used in the construction of colleges and civic buildings, research fails to indicate much in its use for the design of church buildings.

Still, there had to be a predominant feeling of the Tudor period of style applied to this new church. That demand could not be satisfied with only the repetition of the red brick and the white stone. The vertical emphasis and specific features of the Tudor style had to be repeated. This had to be done, moreover, without the costly ornament widely used in the Tudor style.

It will be noticed in the facade, certain elements of design have been transferred from the old church-school building. Details of the other buildings also reappear in the exterior design of the church. Thus the new building ties in to the old ones, attaining a harmonious ensemble.

Simplicity is the prevailing idea of the whole design, outside as well as inside. There is practically no ornament, and variation of material is used functionally rather than with an eye to decorative value, yet the effect is definitely decorative. The soaring slender spire springs from the summit of the tower as if growing out of it, lifting the cross to the height of 130 feet above the ground. This, and the courses of limestone setting off the brick walls, together with the very high and narrow window openings, prevents the cube from appearing squatty. Such visual tricks are perfectly legitimate architecturally, and eminently successful in the present case.

The interior, severely simple, strikes the beholder at first sight as highly unusual. It is, but it is a calculated difference, a clean and complete break with older forms, to which we have been accustomed, and yet it purposely falls far short of the modernistic and extremely revolutionary designs which have hardly had sufficient time to prove themselves in American ecclesiastical architecture.

Above a dado of St. Meinrad stone, the pointed concave ceiling springs up with only sufficient flat plane to accommodate the Stations of the Way of the Cross. The perfectly plain expanse of accoustical plaster is broken only by the necessary openings for down lights and heating apparatus. There is no decoration whatever to distract the eye from the Sanctuary, the proper focus of devotional attention. Indeed, every line leads to the Altar, set against a massive wall of Italian Rosso Impero marble, with the Great Crucifix dominating not only the Sanctuary but the whole interior. After a little while, one realizes that the whole church is intended as a setting for the Altar, plus a shelter for the worshipping congregation, and this is, after all, the essential purpose of a Catholic Church.

St. John the Baptist Church is an outstanding example of insistence upon essentials and elimination of all else. The result is



at once restful and stimulating. The fundamental purposes of the building are immediately emphasized, attention is drawn with compelling force to the primary reason for the structure, the Mass. That, as Gladstone remarked, is what matters. But this is not to say that nothing else matters at all. Chaste simplicity can easily degenerate into monotonous bareness. So, plane surfaces are broken up lest they weary the eye; the screens which conceal the organ, placed in chambers back of the Altar on either side, and console and room for the singers behind a grille at the Epistle Side of the Sanctuary, set off the simplicity of the red marble wall. The canopy high above the place of Sacrifice not only fulfills the liturgical requirements but pleasantly breaks the wall surface as well as giving a color accent.

The High Altar itself, in its massive simplicity, is what it is, the Sacred Stone of the Holy Sacrifice, nothing else. It stands in quiet dignity, centering all eyes upon itself and the supreme Action that takes place there, the center and source of Catholic life, the foundation of all religion and devotion, from which springs the life of all living. The Tabernacle, covered always with its canopy typifying the Tabernacle in the Wilderness, is of unusual design, severe in its construction but lined with gold within. The six candlesticks for the High Mass, and the lesser ones for Low Mass are of uniform design. Indeed, all the metal ornaments of the Sanctuary are of a set as is such wooden furniture as is required by the ceremonies. Thus unity of design produces a quiet and reposeful harmony which enhances, not a little, the total effect, freeing both eye and mind from distractions and helping concentration upon what takes place at the Altar rather than upon the Sanctuary itself.

The side altars are equally simple and unostentatious, nor do they pull the eye away from the main focus of interest, the High Altar and the Great Crucifix. Since the Blessed Sacrament is reserved only on the High Altar, except during the Forty Hours Devotion and from the Mass on Maundy Thursday till the Good Friday ceremonies, neither of the side altars has a tabernacle. Over each stands a marble statue of the Saint in whose honor it is dedicated. The metal ornaments are of a pattern with those of the High Altar, the figure on each crucifix being a small copy of that upon the Great Crucifix. The same design is carried out in the Processional Cross, the Acolytes' candlesticks, the funeral can-

dlesticks, and even the censers and small bells used in the ceremonies. Such a harmony in details is unusual in our churches, but it will be seen at once how greatly it contributes to one's sense of completeness and repose.

The organ is completely concealed behind massive wooden grilles at either side of the red marble wall back of the High Altar. The choir is stationed in a room overlooking the Sanctuary, separated by a bronze grille back of the sedilia, or bench, for the officiating clergy. The Motif of the grille is repeated in the bronze gates in the Communion railing, and, on a smaller scale, in the Sanctuary Lamp. It reappears almost exactly in the grille separating the Baptistry from the Narthex in the rear. Again unity of design is calculated to secure a reposeful harmony which brings the whole together into a compact ensemble.

The grilles in the tower, closing the belfry, with its electronic carillon, are of differing design, but of the same general style, justified by the break between interior and external function. The Baptistry itself is walled in the same red marble as appears back of the altars. Against this background, the Font, of Italian Cremona marble, stands out vividly below a statue of St. John Baptist, with hand upraised as if to administer the Sacrament, and carrying the traditional staff surmounted by a rustic cross. Pannelled cupboards are provided for the necessary accessories of the Rite, with space for the record books.

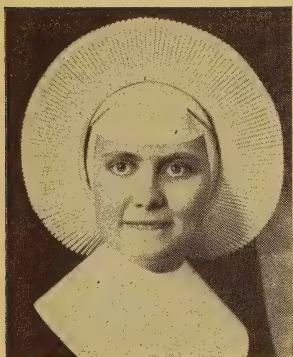
On either side of the main entrance are the shrines of the Sacred Heart and the Sorrowful Mother, the white marble statues set off against panels of the red marble, which thus carries the note of color from the Sanctuary all around the church, a unique and striking effect which does much to mitigate the austerity of the interior.

The Priests' Sacristy is of unusual form and location. It performs also as the customary ambulatory from one side of the church to the opposite, and is amply spacious to accommodate all of the functions required of it. Being centrally located, it accomplishes the fundamental requirement of giving entrance to the Sanctuary from behind the reredos wall at one side, and permitting exit from the Sanctuary by way of the opposite side. It also is easily accessible from the rectory.

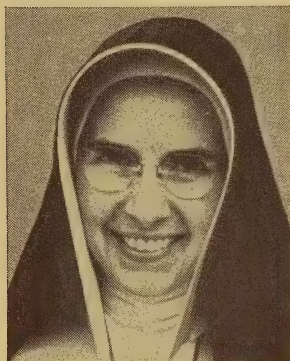


# Vocations

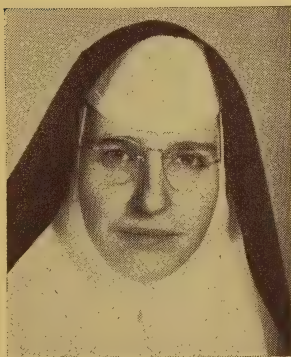
## TO THE SISTERHOOD



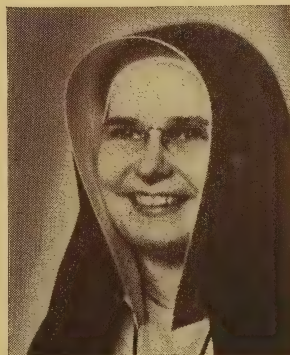
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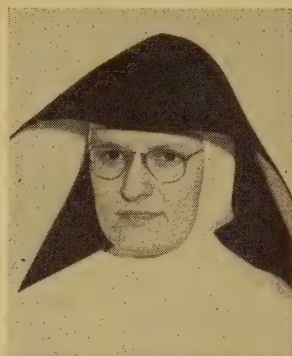
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(Mary C. Frank)  
Sisters of Mercy



**SISTER RITA ANN**  
(Rita Ann Roethle)  
Sisters of Providence  
(Entered from Precious Blood)



**SISTER MARY JONATHAN**  
(Joan Giere)  
School Sisters of Notre Dame



**SISTER MARY LaREINE**  
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**CECILIA MALONEY**  
St. Mary of the Woods  
Juniorate

# *The Baptistry*

With due regard to the Patron of the parish, the Baptistry is richer and more striking in appearance than is usually the case. The entire walled area is finished in Rosso Impero marble separated from the narthex by a bronze gate. The font, of Italian Cremona marble, stands directly in front of a statue of St. John the Baptist in white Carrara marble with his right hand raised to pour upon the Head of Christ the water of the "baptism of penance," by which the great Precursor heralded the coming of the new Kingdom. The single window in the baptistry shows, in the upper panel, the descending Dove, a symbol of the Holy Spirit, and in the lower panel, a fountain of water which receives from the Holy Spirit the power to generate supernatural life in the soul of the baptized.

# *Stations of the Cross*

The unusual character of the Stations of the Cross in the new church merits attention. The figures are inscribed on the surface of plain slabs of Rosso Impero marble which matches in color the reredos of the High Altar. By a process of blasting, the figures are brought out of the marble itself. They are not painted or carved. The frames supporting the Stations are tilted forward to permit better vision from the floor. They are treated with a darker color to provide needed contrast. It will be noted that here, as throughout the church, the predominant feature is simplicity. The Stations are merely numbered, since Catholics are familiar with the incidents commemorated, which, in any case, are made clear by the pictures on the Stations. To preserve harmony with all other representations of the Crucifix in the church, the scenes depicted in the 11th and remaining Stations conform to the image of the Holy Shroud.



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